

# STUDENTS' ORCHESTRAL CONCERT,

ST. JAMES'S HALL,

SATURDAY EVENING, DECEMBER 2, 1876.

## The Orchestra.

Conductor - - Mr. WALTER MACFARREN.

First Violins.		Flutes.	
Mr.	AMOR (Principal).	Mr.	SVENDSEN.
"	ECKETT.	"	POWELL.
"	LUKE.	Hautboys.	
"	PALMER.	Mr.	HORTON.
"	RENDLE.	"	FOREMAN.
"	SWANSBOURNE.	Clarionets.	
"	SZCZEPANOWSKI.	Mr.	LAZARUS.
"	WALKER.	Miss	F. THOMAS.
"	T. WATSON.	Bassoons.	
"	ZERBINI.	Mr.	CHISHOLM.
Second Violins.		"	WOOTTEN, Junr.
Mr.	SYMMONS (Principal).	Horns.	
"	ASHER.	Mr.	C. HARPER.
"	BARNARD.	"	CATCHPOLE.
"	BELL.	"	KEEVILL.
"	HAYNES.	"	STANDEN.
"	KELLY.	Trumpets.	
"	RYLE.	Mr.	T. HARPER.
"	SYMMONS, Junr.	"	SOLOMONS.
"	THIRLWALL.	Trombones.	
"	WEBB.	Mr.	CHATTAWAY.
Violas.		"	HAYES.
Mr.	BURNETT (Principal).	"	PHASEY.
"	W. BURNETT.	Double Bassoon.	
"	BOWIE.	Mr.	HAWES.
"	EGERTON.	Drum.	
"	HANN.	Mr.	EATON FANING.
"	REYNOLDS.	Bass Drum & Cymbals.	
"	WAUD.	Mr.	TOBIAS MATTHAY.
"	WAUD, Junr.	Triangle.	
Violoncellos.		Mr.	FORD.
Mr.	PETTIT (Principal).	Harp.	
"	BUELS.	Mr.	TALIESIN JAMES.
"	ELLIOTT.	Organ.	
"	GOUGH.	Mr.	HENRY R. ROSE.
"	GUEST.		
"	NUNN.		
Double Basses.			
Mr.	WHITE (Principal).		
"	H. BURNETT.		
"	A. HARPER.		
"	KENDALL.		
"	STRUGNELL.		
"	WAUD.		



## PROGRAM.

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ORATORIO, "ST. JOHN THE BAPTIST."

(FIRST PART.) G. A. Macfarren.

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ST. JOHN THE BAPTIST (*Baritone*) - Mr. GEORGE.

NARRATOR (*Contralto*) - - Miss BOLINGBROKE.

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### THE DESERT.

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#### No. I. OVERTURE.

(*Representing the state of expectation which preceded the Advent.*)

#### No. II. CHORUS.

Behold, I will send My messenger, and he shall prepare the way before Me. And he shall turn the heart of the fathers to the children, and the heart of the children to their fathers, lest I come and smite the earth with a curse. *Malachi* iii., 1 ; iv., 6.

#### No. III. RECITATIVE.

NARRATOR.—In those days came John the Baptist, preaching in the wilderness of Judæa. And the same John had his raiment of camel's hair, and a leathern girdle about his loins; and his meat was locusts and wild honey. Then went out to him Jerusalem, and all Judæa, and all the region round about Jordan, and were baptized of him in Jordan, confessing their sins. And he saw many of the Pharisees and Saducees come to his baptism. *Matthew* iii., 1, 4, 5, 6, 7.

#### No. IV. SONG.

ST. JOHN.—Repent ye: for the kingdom of heaven is at hand.

O generation of vipers, who hath warned you to flee from the wrath to come? Bring forth therefore fruits



meet for repentance: and think not to say within yourselves, "We have Abraham to our father;" for I say unto you, that God is able of these stones to raise up children unto Abraham. And now also the axe is laid unto the root of the trees; therefore every tree which bringeth not forth good fruit is hewn down and cast into the fire. *Matthew iii., 2, 7—10.*

### No. V. DIALOGUE.

CHORUS OF PEOPLE.—What shall we do then to inherit the kingdom of heaven, or to flee from the wrath to come?

ST. JOHN.—He that hath two coats, let him impart to him that hath none; and he that hath meat, let him do likewise.

CHORUS OF PUBLICANS.—Master, what shall we do?

ST. JOHN.—Exact no more than that which is appointed you.

CHORUS OF SOLDIERS.—And what shall we do?

ST. JOHN.—Do violence to no man, neither accuse any falsely; and be content with your wages.

CHORUS OF PHARISEES.—Who art thou? art thou the Christ or not?

ST. JOHN.—I am not the Christ.

CHORUS OF PHARISEES.—What then? art thou Elias?

ST. JOHN.—I am not.

CHORUS OF PHARISEES.—Art thou that prophet?

ST. JOHN.—No.

CHORUS OF PHARISEES.—Who art thou? that we may give an answer to them that sent us. What sayest thou of thyself?

ST. JOHN.—I am the voice of one crying in the wilderness, "Make straight the way of the Lord," as said the prophet Esaias.

CHORUS OF PHARISEES.—Why baptizest thou then, if thou be not that Christ, nor Elias, neither that prophet? *Luke iii., 10—15. John i., 19—25.*

### No. VI. SONG.

ST. JOHN.—I indeed baptize you with water unto repentance; but He that cometh after me is mightier than I, Whose shoes I am not worthy to bear: He shall



baptize you with the Holy Ghost, and with fire. Whose fan is in His hand and He will thoroughly purge His floor, and gather His wheat into the garner; but He will burn up the chaff with unquenchable fire. *Matthew iii., 11, 12.*

#### No. IV. RECITATIVE.

NARRATOR.—Then cometh Jesus from Galilee to Jordan unto John, to be baptized of him, but John forbade Him, saying, “I have need to be baptized of Thee, and comest Thou to me?” And Jesus answering, said unto him, “Suffer it to be so now, for thus it becometh us to fulfil all righteousness.” Then he suffered Him. And Jesus, when He was baptized, went up straightway out of the water, and lo, the heavens were opened unto Him, and He saw the Spirit of God descending like a dove, and lighting upon Him. *Matthew iii., 13—16.*

#### No. VIII. CHORUS.

This is My beloved Son, in Whom I am well pleased. *Matthew iii., 17.*

#### No. IX. SONG.

NARRATOR.—In the beginning was the Word, and the Word was with God, and the word was God. He came unto His own, and His own received Him not; but as many as received Him, to them gave He power to become the sons of God, even to them that believe on His name. *John i., 1, 11, 12.*

#### No. X. CHORUS.

My soul, praise the Lord, speak good of his name;  
O Lord, our great God, how dost thou appear  
So passing in glory that great is Thy fame,  
All honour and wisdom in Thee shine most clear.

*Psalms civ., old version. Croft's tune.*

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OVERTURE (MS.) - - - *A. H. Jackson.*  
(Student.)

"THE BRIDE OF ABYDOS."

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MAGNIFICAT (MS.), for Solo, Chorus, and Orchestra.  
*Eaton Fanning.*  
(Student.)

Solo, Miss MARIE DUVAL.  
(Westmorland Scholar).

This Composition gained the Lucas Prize Medal, 1876.

My soul doth magnify the Lord: and my spirit hath  
rejoiced in God my Saviour.

For he hath regarded: the lowliness of his hand-  
maiden.

For behold, from henceforth: all generations shall  
call me blessed.

For He that is mighty hath magnified me: and holy  
is His name.

And His mercy is on them that fear Him: through-  
out all generations.

He hath shewed strength with His arm: He hath  
scattered the proud in the imagination of their hearts.

He hath put down the mighty from their seat: and  
hath exalted the humble and meek.

He hath filled the hungry with good things: and the  
rich He hath sent empty away.

He remembering His mercy hath holpen His servant  
Israel: as He promised to our forefathers, Abraham  
and his seed, for ever.

Glory be to the Father, and to the Son: and to the  
Holy Ghost;

As it was in the beginning, is now, and ever shall  
be: world without end. Amen.

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CONCERTO, in D minor (Op. 70). (First movement.)  
*Rubinstein.*

Moderato C

Pianoforte, Miss ISABEL THURGOOD.

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## ARIA, Miss ORRIDGE.

*(Dinorah.)**Meyerbeer.*

“FANCIULLE CHE IL CORE.”

Fanciulle che il core  
 Schiudete all' amore  
 Badate, badate!  
 Incaute non siate!  
 Il senno e l' amore  
 Insieme non stanno  
 Appena l'un viene  
 Che l' altro sen va.

Povera Dinorah! di senno priva  
 Or piange, or è giuliva,  
 Lagrime e riso alterna, danze e canto.  
 Egli non torna intanto,  
 Ed ella aspetta abbandonata e sola!  
 S' asconde in fondo ai boschi, e a noi s'invola.

L' infido che amore  
 V' accese nel core,  
 Sparisce un bel giorno,  
 Nè più fa ritorno.  
 Allora l'incauta  
 Avvedesi alfine,  
 Che cinta è di spine  
 La rosa d' amor.

## CONCERTO, in C minor (Op. 9). (Last two movements.)

*Sterndale Bennett.*Romanza, Andante espressivo  $\frac{3}{8}$  (G minor.)

Finale, Allegro agitato C (C minor).

Pianoforte, Miss EVANS.



RECIT. ED ARIA, Miss MARIAN WILLIAMS.

(*La Clemenza di Tito.*) *Mozart.*

Clarionet obbligato, Miss FRANCES THOMAS.

RECIT.

Ecco il punto, o Vitellia,  
D'esaminar la tua costanza. Avrai  
Valor che basti a rimirare esangue  
Il tuo Sesto fedel? Sesto, che t'ama  
Più della vita sua? che t'ubbidì, crudele,  
Che ingiusta t'adorò! che in faccia a morte  
Sì gran fede ti serba! E tu, frattanto,  
Non ignota a te stessa, andrai tranquilla  
Al talamo d' Augusto? Ah! mi vedrei  
Sempre Sesto d'intorno. E l'aure, e i sassi  
Temerei che loquaci  
Mi scoprissero a Tito; a piedi suoi,  
Vadasi il tutto a palesar, si scemi  
Il delitto di Sesto,  
Se scusar non si può col fallo mio,  
D'impero e d'imenei, speranze addio.

ARIA.

Non più di fiori vaghe catene  
Discenda Imene ad intrecciar.  
Stretta fra barbare aspre ritorte,  
Veggio la morte ver me avvanzar.  
Infelice—quale orrore!  
Ah! di me che mai sarà?  
Chi vedesse il mio dolore,  
Pur avria di me pietà.

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RONDO BRILLANTE, in B minor (Op. 22).

*Mendelssohn.*

Andante **C** (B major).

Allegro con fuoco **C** (B minor).

Pianoforte, Mr. F. W. W. BAMPFYLDE.

(Potter Exhibitioner).

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## CAVATINA, Mr. CHARLES E. TINNEY.

*(L'Ebreo.)**Halevy.*

"SE IL RIGOR."

Se il rigor, e la vendetta,  
 Lor fan scordar, la santa fe,  
 Che il perdon, che la clemenza,  
 O ciel in tal di li guiderà  
 Non ci scordiam, del suo santo voler,  
 Al sen stringiam, lo smarrito figliuol.

AIR, "HEAR YE, ISRAEL." Miss LEONORA BRAHAM.

CHORUS, "BE NOT AFRAID."

*(Elijah.)**Mendelssohn.*

Hear ye, Israel; hear what the Lord speaketh:—  
 "Oh, hadst thou heeded my commandments!"

Who hath believed our report; to whom is the arm  
 of the Lord revealed?

Thus saith the Lord, the Redeemer of Israel, and  
 his Holy One, to him oppressed by tyrants: thus saith  
 the Lord:—I am He that comforteth: be not afraid,  
 for I am thy God, I will strengthen thee. Say, who  
 art thou, that thou art afraid of a man that shall die;  
 and forgettest the Lord thy Maker, who hath stretched  
 forth the heavens, and laid the earth's foundations?  
 Be not afraid, for I, thy God, will strengthen thee.

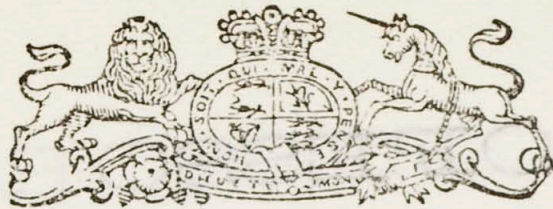
## CHORUS.

Be not afraid, saith God the Lord. Be not afraid!  
 thy help is near. God, the Lord thy God, saith unto  
 thee, "Be not afraid!"

Though thousands languish and fall beside thee, and  
 tens of thousands around thee perish; yet still it shall  
 not come nigh thee.

END OF THE CONCERT.





# ROYAL ACADEMY OF MUSIC,

4 AND 5, TENTERDEN STREET, HANOVER SQUARE.

INSTITUTED, 1822.

INCORPORATED BY ROYAL CHARTER, 1830.

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SVENDSEN, O.

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## WESTMORLAND SCHOLARSHIP.

FOUNDED 1861.

A Scholarship for Vocalists, called the "Westmorland Scholarship," as a memorial of the late Earl of Westmorland (the founder of the Royal Academy of Music), has been established, by subscription, and will be contended for annually in December.

It is open to Female candidates between the ages of eighteen and twenty-four years.

The amount of the Scholarship is Ten Pounds, which will be appropriated towards the cost of a year's instruction in the Academy.

Further Subscriptions towards the Fund of this Scholarship will be applied to the increase of its annual value.

Certificate of Birth must be produced.

TRUSTEES :

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## POTTER EXHIBITION.

FOUNDED 1860.

An Exhibition, called the "Potter Exhibition," has been founded, by subscription, as a Testimonial to the late CIPRIANI POTTER (Principal of the Institution from 1832 to 1859), which will be contended for annually in December. It is open to competition, by Female and Male Candidates, in alternate years, who shall be pupils of the Academy, and have studied not less than Two Years in the Institution.

The Amount of the Exhibition is Twelve Pounds, which will be appropriated towards the cost of a year's instruction in the Academy.

TRUSTEES :

G. A. MACFARREN, J. F. H. READ, and  
F. B. JEWSON.

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## STERNDALE BENNETT SCHOLARSHIP.

FOUNDED 1872.

A Scholarship, called the "Sterndale Bennett Scholarship," has been founded, by subscription, as a Testimonial to Sir William Sterndale Bennett (Principal of the Royal Academy of Music from 1866 to 1875), and will be contended for biennially in April.

The Scholarship is open for competition in any branch of Music, to Male Candidates, between the ages of fourteen and twenty-one years.

The Competitor must be a British born subject, and will have to pass an Examination in General Education, previously to entering the musical competition.

The subjects for Examination will comprise Orthography, English Grammar, Elementary Arithmetic, Rudiments of Geography and English History; and Candidates above 18, in any Foreign Language of their own choice.

The successful Candidate will be entitled to Two Years' free education in the Royal Academy of Music.

Certificate of Birth must be produced.

### TRUSTEES:

F. R. COX, WALTER MACFARREN, and

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## PAREPA-ROSA SCHOLARSHIP.

FOUNDED by Mr. CARL ROSA, March, 1874, in Memory of his late Wife, Madame PAREPA-ROSA.

To be awarded by Competition to British born Female Vocalists, not being, nor ever having been, Students at the Royal Academy of Music, between the ages of eighteen and twenty-two years.

The successful Candidate to be entitled to Two Years' free Musical Education in the Royal Academy of Music.

The Competition to take place in the month of April, and the Scholarship to commence at the Easter Term of the Academy.

The names of intending Candidates to be sent to the Secretary not less than seven days before the Competition.

Certificate of Birth must be produced.

### TRUSTEES :

G. A. MACFARREN, CHAS. E. SPARROW,  
A. RANDEGGER, and J. H. EVANS.

## SIR JOHN GOSS SCHOLARSHIP.

FOUNDED 1875.

A Scholarship, called the "Sir John Goss Scholarship," has been founded, by subscription, as a Testimonial to Sir John Goss, and will be awarded triennially by the Council of the College of Organists, in time for the term commencing in the immediately succeeding September.

The Scholarship is open for competition in any branch of music, to Male Candidates between the ages of fifteen and eighteen years, who shall have been members of cathedral choirs, and who will make the Organ a chief study.

The Scholarship is for Three Years, and amounts, at present, to about Fifteen Guineas, which, with any subsequent additional proceeds, will be appropriated towards the cost of each year's instruction in the Academy.

Certificate of Birth must be produced.



## PROFESSORS' SCHOLARSHIP.

Two Scholarships have been established for the advancement of Orchestral Studies, by subscription of the Professors and their friends.

These Scholarships consist of two years' free education in the Academy, to Candidates between the ages of fourteen and twenty-one years, and are awarded to those adjudged the best player on the Violin, and the best player on any other orchestral instrument.

Certificate of Birth must be produced.

TRUSTEES :

G. A. MACFARREN and H. R. EYERS.

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*\* \* \* In all these last Five Scholarships, the Scholar shall be examined at the end of the first year, when, if he or she give not satisfactory proof of progress, he or she shall forfeit the Scholarship, and another Scholar shall be elected for the remainder of the period.*

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## BALFE SCHOLARSHIP.

A Scholarship has been endowed from the proceeds of the Balfe Memorial Festival, in July, 1876, in Memory of Michael William Balfe.

The Scholarship is open for competition to Male Candidates, for Composition, between the ages of fourteen and twenty-one.

The Competitor must be a British born subject, and will have to pass an Examination in General Education previously to entering the Musical Competition.

The subjects for Examination will be the same as for the Sterndale Bennett Scholarship.

The successful Candidate will be entitled to one year's Free Education in the Royal Academy of Music.

Certificate of Birth must be produced.



## MEMORIAL PRIZES.

## THE STERNDALE BENNETT PRIZE.

A Purse of Ten Guineas will be competed for annually in July, by Female Pianists who shall have been studying in the Academy, without intermission, for the six consecutive preceding terms, and it will be awarded to the one who may best play a composition by Sir Sterndale Bennett, to be chosen by the Committee, and announced two months previous to the competition.

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## THE PAREPA-ROSA PRIZE.

A Gold Medal, bearing a portrait of Euphrosyne Parepa-Rosa, will be competed for annually, in July, by Soprano, Tenor, Contralto, and Bass singers, in alternate years, who shall have been studying in the Academy throughout the last three consecutive terms, and will be awarded to the one who may best sing the pieces selected by the Committee, the names of which will be announced two months before the competition.

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## THE LUCAS PRIZE.

A Silver Medal, from a design by T. Woolner, R.A., will be competed for annually, in July, by Composers who shall have been studying in the Academy throughout the three consecutive preceding terms, and it will be awarded to the one who shall compose the best work of which the subject shall be named by the Committee two months before the date of competition.

TRUSTEES :

J. L. COCK, H. R. EYERS, and STANLEY LUCAS.

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## THE CHRISTINE NILSSON PRIZES.

The Gift of Madame CHRISTINE NILSSON.

*First Prize, Twenty Guineas. Second Prize, Ten Guineas.*

Will be competed for in July, 1877, by Female Vocalists who shall have been studying in the Academy throughout the last three consecutive Terms, and will be awarded to the Candidates who may be judged best and next best. An Air of Handel, with Recitative, and an English Ballad (to be chosen by the Committee) for the respective voices, the names of which will be announced two months before the Competition.

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CERTIFICATES OF MERIT, SILVER MEDALS, AND BRONZE MEDALS, will be awarded at the Annual July Examinations, to the most deserving pupils who have been studying throughout the three consecutive preceding terms.

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Applications for the admission of Students to be made to the Secretary, at the Academy, of whom all particulars may be obtained, and by whom Subscribers' names—either to the funds of the Academy, or to those of the Westmorland or Sir John Goss Scholarships—will be received.

Office Hours, 10 to 4; Saturdays, 10 to 2.

JOHN GILL,

*Secretary.*

ROYAL ACADEMY OF MUSIC,

4 and 5, TENTERDEN STREET, HANOVER SQUARE.

DECEMBER, 1876.

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